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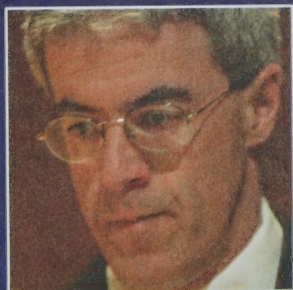
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## 2004-2005 SEASON

HANDEL MESSIAH

December 4, 5, 10 and 11, Symphony Hall


John Finney, conductor



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# Handel: Messiah

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Grant Llewellyn, Music Director

Christopher Hogwood, Conductor Laureate

# Program Change

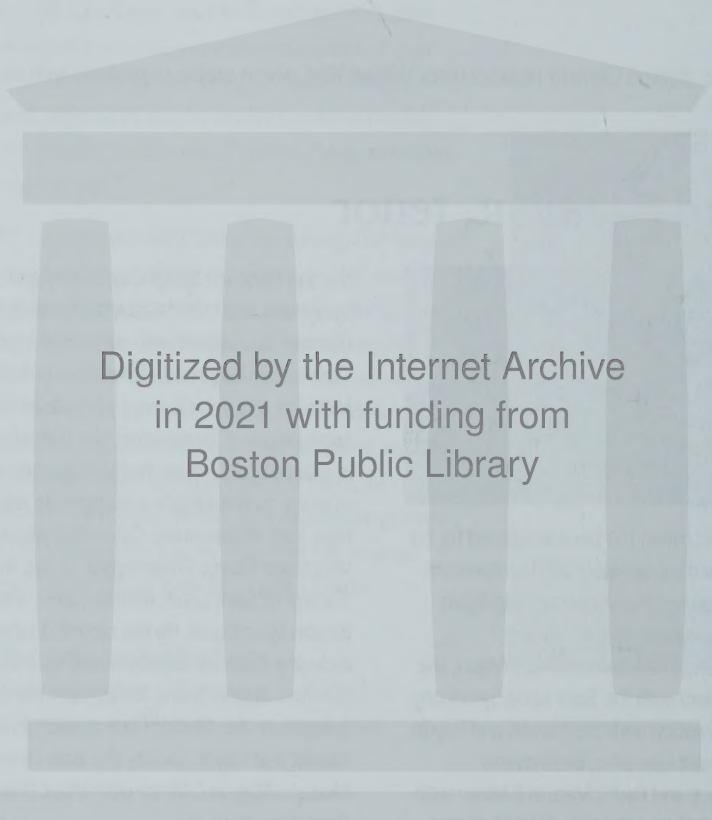
**PLEASE NOTE:** Richard Clement replaces tenor William Hite, who is unable to perform with us.

## Richard Clement, tenor

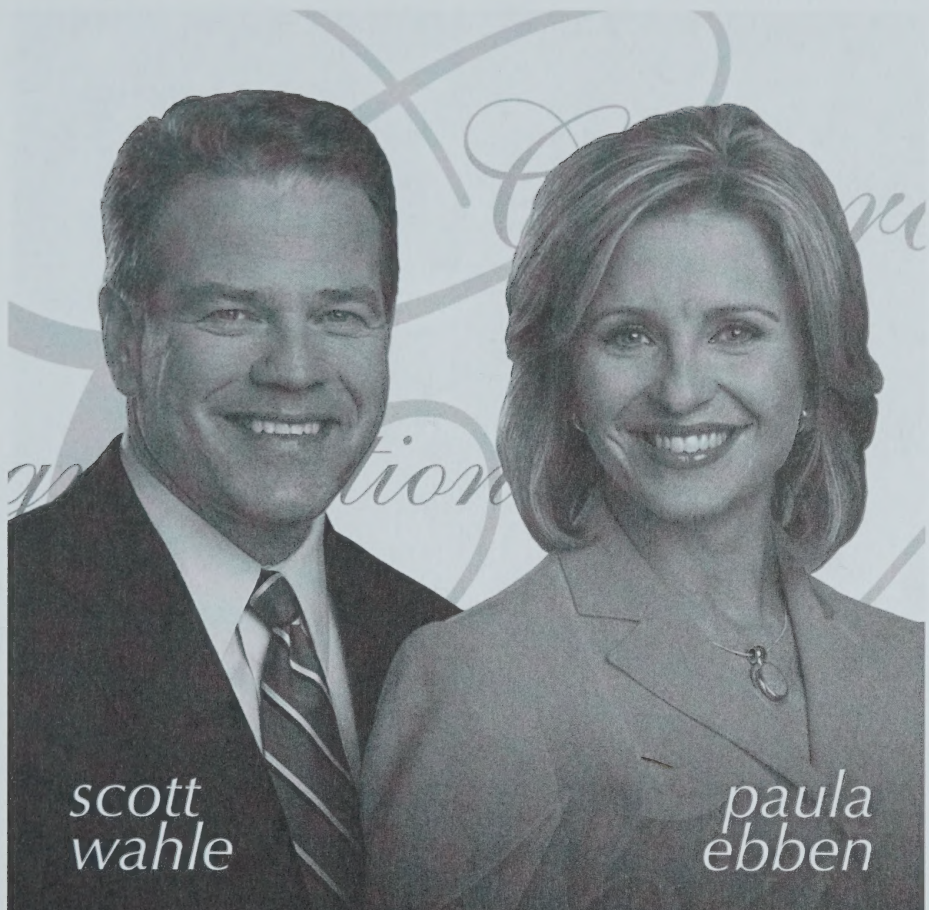


Tenor Richard Clement has been acclaimed for his tonal beauty and superb musicality in repertoire from the Baroque to contemporary. Highlights from recent seasons include the Israel Philharmonic under the baton of Kurt Masur, the Mozart's *Requiem* with the Saint Louis Symphony, Haydn's *The Creation* with the Handel and Haydn Society and Grant Llewellyn, Beethoven's Symphony No. 9 and Bach's Mass in B Minor with the Detroit Symphony, the Cleveland Orchestra,

the San Francisco Symphony, the Atlanta Symphony, and the Philadelphia Orchestra. Mr. Clement has worked with such conductors as Christopher Hogwood, James Conlon, Bobby McFerrin, and Seiji Ozawa and made festival appearances at Tanglewood, the Hollywood Bowl, and Japan's Saito Kinen Festival. His considerable operatic credits include engagements with the New York Philharmonic, Colorado Symphony, Vancouver Opera, Glimmerglass Opera, the Opera Theater of Saint Louis, Atlanta Opera, and the Boston Lyric Opera. He has recorded extensively, including Grammy award-winning recordings with the Washington Choral Society and the Atlanta Symphony. Mr. Clement last appeared with the Handel and Haydn Society this past October in Mozart's Mass in C Minor with Music Director Grant Llewellyn.



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— Rich Warren

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Rich Warren, *Chicago Tribune*, 6/1/90.

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# Program

## 2004-2005 Season

Saturday, December 4, 3.00pm  
Sunday, December 5, 3.00pm  
Friday, December 10, 7.30pm  
Saturday, December 11, 3.00pm  
Symphony Hall, Boston

John Finney, conductor

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### **Messiah**

George Frideric Handel  
[1685-1759]

*Part the First*

—INTERMISSION—

*Part the Second*

—PAUSE—

*Part the Third*

Heather Buck, soprano  
Sonia Sasseville, contralto  
William Hite, tenor  
Kevin Deas, bass

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The program runs for approximately two hours and forty-five minutes.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

The Handel and Haydn Society wishes to acknowledge CBS 4, media sponsor for this program.

# Program Notes

## Handel: Messiah

In July of 1741, Handel's librettist Charles Jennens wrote to a friend: "Handel says he will do nothing next Winter, but I hope I shall perswade him to set another Scripture Collection I have made for him, & perform it for his own Benefit in Passion Week. I hope he will

### NOTES IN BRIEF

When Handel composed *Messiah* in 1741, he was in the process of transforming his English career. No longer would he try to persuade London audiences to hear his Italian operas. Instead, with his librettist Charles Jennens, he set about inventing a new genre of "sacred entertainment:" the English oratorio. Unlike Handel's other oratorios, though, *Messiah* is not an unstaged drama with a freshly-written libretto; instead, it's a kind of musical sermon entirely made up of different quotations from both Old and New Testaments, meditating on the story of the Messiah. Handel uses a huge range of styles to capture the breadth of these quotations. You'll hear everything from a French opera overture to begin the work, to English-style anthem choruses, to Italian opera arias, and even the angry crowd-choruses of the Lutheran tradition, like those in Bach's Passions. It's a remarkably rich and varied score, full of vivid musical depictions of the Biblical phrases. By now, *Messiah* has become one of our most familiar cultural landmarks: the pleasure of returning to this masterpiece is that there is always more for us to hear, and discover, in this wonderfully complex score.

lay out his whole Genius & Skill upon it, that the Composition may excell all his former Compositions, as the Subject excells every other subject. The Subject is Messiah."

In fact, within the month Handel was hard at work. He began composing *Messiah* on August 22 and finished a rough score by September 12, a little more than three weeks later. By this point in his career, Handel had finally accepted that his beloved Italian operas were simply not popular with the London audiences, who found them pretentious and unintelligible. Instead, Handel decided to offer the public a new kind of "sacred entertainment," one that dealt with suitably uplifting sacred themes in plain English. In Jennens' words, these oratorios would ensure that "the Solemnity of Church-Musick is agreeably united with the most pleasing Airs of the Stage."

Handel's other oratorios are all dramatic re-tellings of Biblical events. *Messiah* is something very different. Except for the brief nativity scene in Part I, the libretto is entirely made of Biblical quotations that comment on the events at hand, instead of enacting them. This was an elegant way around the chief eighteenth-century objection against sacred oratorio, for the Messiah himself never actually sings.

The idea of putting the central story of Christianity on the concert stage was a novel and potentially shocking idea. Putting this story entirely in the



George Frideric Handel

form of quotations from both the Old and New Testament avoided making the Passion story into an unstaged opera. But this also opened the way for a far greater breadth of symbolic reference. Charles Jennens used a passage from St. Paul to sum up his musical sermon: "God was manifested in the Flesh, justify'd by the Spirit, seen of Angels, preached among the Gentiles, believed on in the World, received up in Glory." All this is more than a simple retelling of the life of Christ. Jennens' web of quotations draws our attention away from the actual events and towards the theological implications of Jesus' story. In Part II, for example, the tremendously dramatic story of Christ's crucifixion is conveyed entirely through the language of the Old Testament, since these are the prophecies that the Crucifixion is seen to fulfill. And Part III has no plot at all; it is actually a version of the Anglican burial service, emphasizing the resurrection of the body and Christ's victory over sin.

On first glance, the grandeur of Jennens' conception is not particularly reflected in Handel's instrumentation. Just after he finished writing *Messiah*, Handel began composing his oratorio *Samson*, and for that he used an especially large and colorful orchestra. Handel planned to premiere *Messiah* in Dublin; perhaps because he was unsure of the resources available to him there, he scored *Messiah* for the standard baroque orchestra of strings, oboes, bassoon, trumpets, and drums. Using only these simple means, however, he makes

astonishingly telling effects. For example, we first hear the trumpets only "from a distance, and softly" in the chorus "Glory to God," without their usual accompaniment of drums. Their full brilliance is revealed much further on, well into the "Hallelujah Chorus," where they are finally heard onstage with the timpani.

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## The idea of putting the central story of Christianity on the concert stage was a novel and potentially shocking idea. 9

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Though it doesn't call for any exotic instruments, the musical language of *Messiah* is itself extremely rich. Handel was a real cosmopolitan; his own conversation was an eloquent mix of at least four languages, and his musical discourse was no less international. The score of *Messiah* easily accommodates the English anthem tradition, the Italian opera aria, the tumultuous crowd-scenes of German Lutheran Passions, and even the sharply-dotted French opera overture, in its first oratorio appearance. This musical wealth was somewhat lost on Jennens, who thought that the score was not up to his libretto and complained vociferously about "some weak parts, which [Handel] was too idle & too obstinate to retouch, tho' I used great importunity to persuade him to it."

Jennens' pressure to alter parts of the work (particularly the overture, "in which there are some passages far unworthy of Handel, but much more unworthy of the Messiah," according to Jennens) seems to have materially contributed to a major breakdown for Handel in April of 1743, "a return of his Paralytick Disorder, which affects his Head & Speech." Jennens wrote shortly thereafter "that a letter I wrote him about it contributed to the bringing of his last illness upon him ... This shews that I gall'd him." Interestingly, Handel scholar Frederic Fehleisen has pointed to the structural importance of the Overture in spelling out some of the most telling harmonic moments in the work; the whole is bound together in a tonal scheme so important that the threat of undoing its crucial threads seems to have made Handel physically ill.

After a rapturous welcome in Dublin, *Messiah* received a decidedly mixed reception in London, where Jennens noted "a clamor rais'd against it, which has only occasion'd it's being advertis'd without its Name." Perhaps because of this controversy, Handel seems to have been reluctant to present *Messiah* the following season. Only in

1749 did it become a regular part of Handel's season. Unlike our tradition of Christmas *Messiahs*, these performances always took place just before Easter. The next year these annual *Messiahs* began to serve as a benefit for a new local charity. The "Hospital for the Maintenance and Education of Exposed and Deserted Young Children," otherwise known as the Foundling Hospital, welcomed Handel to its board of governors in 1750, and from then till Handel's death a performance of *Messiah* in the Hospital Chapel became an annual event. Charles Burney later commented that this piece has "fed the hungry, cloth'd the naked, fostered the orphan, and enriched succeeding managers of Oratorios, more than any single musical production in this or any country." A remarkable legacy for a remarkable work.

-Robert Mealy

*Mr. Mealy is the Society's Christopher Hogwood Research Fellow for the 2004-2005 season. A scholar and performer, he has recorded and toured with many period instrument ensembles..*

*Mr. Mealy frequently writes on music, and teaches historical performance at Harvard and Yale.*

## FROM THE CONDUCTOR...

My first encounters with Handel's *Messiah* occurred nearly 40 years ago. As a young child I would travel every December with my family to hear my older sisters perform in their college's annual *Messiah* performance, with a powerful chorus of several hundred voices. Since 1981, I have been involved with the Handel and Haydn Society's *Messiah* performances, first as organist, then as harpsichordist, and eventually as Chorusmaster and Associate Conductor. It is a great honor to be conducting this year's performances for Handel and Haydn.

When asked why I think *Messiah* has remained so popular with audiences, I think of two very basic reasons: the text and the music. The texts, brilliantly assembled by Charles Jennens from the Holy Scriptures, are by turns comforting, hopeful, uplifting, meditative, and exultant. Handel's music is so masterfully composed that the text is always delivered clearly and dramatically. Handel's sense of pacing is impeccable: expressive recitatives, dramatic arias, and magnificent choruses follow one another in perfect succession. The score is filled with marvelous orchestral details (such as the delicious parallel thirds played by the violins in "For Unto Us a Child is Born" and the long-awaited entrance of the timpani in the "Hallelujah" chorus). From the first notes of the Overture to the final, thrilling "Amen," Handel's *Messiah* is a masterpiece—entertaining, thought-provoking, and soul-satisfying.

- John Finney

# Messiah Moments

## 151<sup>ST</sup> ANNUAL PERFORMANCES

**1815** The Society performs excerpts of *Messiah* at its inaugural concert in King's Chapel.

**1818** American premiere of *Messiah* given by the Handel and Haydn Society

**1854** Handel and Haydn begins a series of 151 annual performances of *Messiah*, which continues to this day.

**1857** The Society assembles the largest *Messiah* chorus in the United States—600 voices.



**Plácido Domingo, c. 1963**

**1862** On New Year's Day, the members and musicians of the Society volunteer their services in a benefit concert of *Messiah* for the Sanitary Commission, a Civil War soldier's aid charity and a predecessor to the American Red Cross.

**1865 to 1875** Julia Ward Howe, composer of "The Battle Hymn of the Republic," sings with the Handel and Haydn Society Chorus.

**1900** On Sunday, December 23, the Society performs *Messiah* for the first time in Symphony Hall with a chorus of 313 singers and an orchestra of 50.

**1929** Arthur Fiedler, famed conductor of the Boston Pops, plays harpsichord for this year's rendition of *Messiah*.

**1963** 22-year old tenor Plácido Domingo is a featured soloist.

**1998** The Society welcomes its one-millionth audience member to its *Messiah* concerts.

**2000** Handel and Haydn releases its recording of Mozart's arrangement of Handel's *Messiah* played on period instruments.

**2003** The Society celebrates 150 consecutive years of *Messiah* performances.

# Artist Profiles

## John Finney, conductor



John Finney enjoys an extremely active career as conductor of several choral and orchestral ensembles in the Boston area. He has been the Handel and Haydn Society's Chorusmaster since 1990, and was named Associate Conductor in 1992, directing many of the Society's performances at New England Conservatory's Jordan Hall and Symphony Hall. Mr. Finney is also highly regarded as an organist and harpsichordist, holding degrees in

organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory. His organ-playing continues to be an integral part of the services at the Wellesley Hills Congregational Church, where he has served as Director of Music for over 20 years. Since 1987, Mr. Finney has been conductor of the Heritage Chorale in Framingham. He is Distinguished Artist-in-Residence at Boston College, where he is Director of the University Chorale and Conductor of the Boston College Symphony Orchestra. He tours regularly with the University Chorale of Boston College, and has led that ensemble in concerts in the major cities of Italy, Austria, Ireland, and the Czech Republic. He is currently on the faculty of The Boston Conservatory, and taught for six years at the Academy for Early Music in Bressanone, Italy.

## Handel and Haydn Society

Celebrating its 190th anniversary season, the Handel and Haydn Society is a leader in historically informed performance, offering programs of music for chorus and orchestra from the Baroque and Classical eras. Under the leadership of Music Director Grant Llewellyn and Conductor Laureate Christopher Hogwood, each Handel and Haydn concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which it was composed. Recent seasons have highlighted a series of semi-staged operas and programs with dance, including Monteverdi's *Vespers of 1610* and "Ballet Music from the French Court." The Society also has featured the

Boston debut of many rising stars, such as tenor Plácido Domingo and sopranos Dawn Upshaw and Sylvia McNair. Handel and Haydn may be heard nationally on NPR's prestigious *SymphonyCast* program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises* and *PEACE*, which debuted last spring at number five on Billboard Magazine's Classical Chart. Now in its 20th year, the Educational Outreach Program gives over 10,000 public school students opportunities to hear and perform classical music and involves children in music-making in meaningful, enjoyable, and lasting ways.

## Heather Buck, soprano



Young American soprano Heather Buck has come to international attention for her sparkling coloratura and her incisive musicianship. Recent engagements include

Barcelona's Gran Teatre Del Liceu in Strauss' *Ariadne auf Naxos*, the 2001 Spoleto Festival USA in *Dido and Aeneas*, Opera Birmingham, Opera Delaware, and several appearances with New York City Opera. Although these concerts mark her debut with the Handel and Haydn Society, she has frequently sung with Music Director Grant Llewellyn in performances with such organizations as the Pacific Symphony, the Opera Company of St. Louis, and the Spoleto Festival.

## Sonia Sasseville, contralto

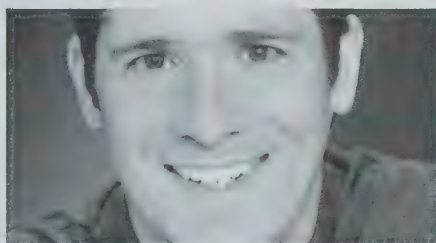


Contralto Sonia Sasseville is known for the unique timbre of her voice and her sensitive stage presence. She is best known as a recitalist, specializing in the music of Duparc

and Debussy. Her extensive work with the Montreal Baroque Orchestra has included Bach's Magnificat and B Minor Mass, Handel's *Messiah*, and settings of the Stabat Mater by Pergolesi and Vivaldi. Ms. Sasseville has performed throughout Canada and has received awards from the Conseil des Arts et des Lettres du Québec, Jeunesses Musicales of Canada, and the Orford Arts Centre. She makes her debut with the Handel and Haydn Society in these performances.

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## William Hite, tenor



The eloquence and warmth of William Hite's singing has earned him wide critical acclaim across North America. A frequent guest with the Handel and Haydn Society, he

last performed with the Society in Beethoven's Symphony No. 9 in April, 2003. He is a noted performer of opera, oratorio and recitals and has appeared with the Boston Symphony Orchestra, the American Symphony Orchestra, Tafelmusik and Philharmonia Baroque under the direction of such conductors as Grant Llewellyn, Seiji Ozawa, Nicholas McGegan, Christopher Hogwood, Robert Spano, John Harbison, and Craig Smith. Mr. Hite was recently appointed to the voice faculty at the University of Massachusetts in Amherst.

# Kevin Deas, bass



The acclaimed American bass, Kevin Deas, is in great demand in the United States and abroad for the beauty of his voice and the range of his repertoire. Recent

seasons have brought Mr. Deas to the stage of the Detroit Symphony, Princeton Prop Musica, Independence Choral Society, Milwaukee Symphony, and Utah Symphony. Mr. Deas is internationally recognized for his portrayal of the title role in Gershwin's *Porgy and Bess* with the St. Paul Chamber Orchestra, San Francisco Symphony, National Symphony, New York Philharmonic, Israel Philharmonic Orchestra, Philadelphia Orchestra, and Montreal Symphony, among others. He makes his Handel and Haydn Society debut in these concerts.

## Handel and Haydn Society Orchestra

### VIOLIN I

**Daniel Stepner**, concertmaster

*Joan & Remsen Kinne Chair*  
Jane Starkman

Krista Buckland Reisner  
Christina Day Martinson  
Sue Rabut Cartwright  
Guiomar Turgeon  
Susanna Cortesio  
Jennifer Schiller

### VIOLIN II

**Linda Quan**

*Dr. Lee Bradley III Chair*  
Etsuko Ishizuka  
Anne-Marie Chubet  
Julia McKenzie  
Barbara Englesberg  
Maria Benotti

### VIOLA

**Laura Jeppesen**

*Chair funded in memory of  
Estah & Robert Yens*

Scott Woolweaver  
Susan Seeber  
Dorcas McCall

### CELLO

**Sarah Freiberg**

*Candace & William Achtmeyer  
Chair*

Guy Fishman  
Reinmar Seidler

### BASS

**Robert Nairn**

*Amelia Peabody Chair*  
Deborah Dunham

### OBOE

**Marc Schachman**

*Chair funded in part by  
Dr. Michael Fisher Sandler*

Lani Spahr  
Kathleen Duguet  
Owen Watkins

### BASSOON

**Thomas Sefcovic**

Marilyn Boenau

### TRUMPET

**Jesse Levine**

Paul Perfetti

### TIMPANI

John Grimes  
*Barbara Lee Chair*

### HARPSICHORD

Michael Beattie

### ORGAN

Michael Sponseller

# Handel and Haydn Society Chorus

John Finney, Chorusmaster

*The Cabot Family Chorusmaster Chair*

## SOPRANO

Gail Plummer Abbey  
 Roberta Anderson  
 Marilyn Bulli  
 Janice Giampa  
 Kelly Holst  
 Sharon Kelley  
 Shannon Larkin  
 Jill Malin  
 Carol Millard  
 Sara Ofner  
 Teresa Wakim

## ALTO

Marylène Altieri  
 Katharine Emory  
 Mary Gerbi  
 Deborah Cundey Owen  
 Susan Byers Paxson  
 Susan Trout  
 Mary Ann Valaitis

## TENOR

James DeSelms  
 Stuart M. Grey  
 Randy McGee  
 Jason S. McStoots  
 David McSweeney  
 Arthur Rawding  
 Mark Sprinkle

## BASS

Peter Gibson  
 Herman Hildebrand  
 Kyle Hoepner  
 Brett Johnson  
 Matthew Murphy  
 Nikolas Nackley  
 Alexander Prokhorov  
 Clifford Rust

*The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.*

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Please contact Lynda Fairbanks Atkins at  
 617 262 1815 or [latkins@handelandhaydn.org](mailto:latkins@handelandhaydn.org)

# Program Text

## HANDEL: MESSIAH

Original English text taken from the Scriptures by Charles Jennens (1700-1773).

Les traducciones en Español del texto del Mesías se pueden obtener en el lobby.

### PART THE FIRST

#### Sinfony

#### Recitative, accompanied (tenor)

Comfort ye, comfort ye, my people, saith your God:  
Speak ye comfortably to Jerusalem, and cry unto her,  
that her warfare is accomplish'd, that her iniquity is  
pardoned. The voice of Him that crieth in the  
wilderness: Prepare ye the way of the Lord, make  
straight in the desert a highway for our God.  
(*Isaiah XL, 1-3*)

#### Aria (tenor)

Ev'ry valley shall be exalted, and ev'ry mountain and hill  
made low, the crooked straight and the rough places  
plain. (*Isaiah XL, 4*)

#### Chorus

And the glory of the Lord shall be revealed. And all flesh  
shall see it together, for the mouth of the Lord hath  
spoken it. (*Isaiah XL, 5*)

#### Recitative, accompanied (bass)

Thus saith the Lord of Hosts: Yet once a little while, and I  
will shake the heav'ns and the earth, the sea, and the dry  
land, all nations I'll shake; and the desire of all nations  
shall come. The Lord, whom ye seek, shall suddenly  
come to His temple; even the messenger of the  
Covenant whom ye delight in, behold, He shall come,  
saith the Lord of Hosts. (*Haggai II, 6-7; Malachi III, 1*)

#### Aria (soprano)

But who may abide the day of His coming, and who shall  
stand when He appeareth? For He is like a refiner's fire.  
(*Malachi III, 2*)

#### Chorus

And He shall purify the sons of Levi, that they may offer  
unto the Lord an offering in righteousness.  
(*Malachi III, 3*)

#### Recitative (alto)

Behold, a virgin shall conceive, and bear a son, and shall  
call His name Emmanuel, "God with us".  
(*Isaiah VII, 14; Matthew I, 23*)

#### Aria and Chorus (alto)

O thou that tellest good tidings to Zion get Thee up into  
the high mountain; O Thou that tellest good tidings to  
Jerusalem lift up Thy voice with strength, lift it up, be not  
afraid; say unto the cities of Judah: Behold your God!  
Arise, shine, for Thy light is come, and the glory of the  
Lord is risen upon Thee. (*Isaiah XL, 9; LX, 1*)

#### Recitative, accompanied (bass)

For behold, darkness shall cover the earth, and gross  
darkness the people: but the Lord shall arise upon Thee,  
and His glory shall be seen upon Thee. And the Gentiles  
shall come to Thy light, and kings to the brightness of  
Thy rising. (*Isaiah LX, 2-3*)

#### Aria (bass)

The people that walked in darkness have seen a great  
light. And they that dwell in the land of the shadow of  
death, upon them hath the light shined. (*Isaiah IX, 2*)

#### Chorus

For unto us a Child is born, unto us a Son is given and the  
government shall be upon His shoulder, and His name  
shall be called: Wonderful Counsellor, The Mighty God,  
The Everlasting Father, The Prince of Peace! (*Isaiah IX, 6*)

#### Pifa

#### Recitative (soprano)

There were shepherds abiding in the field, keeping watch  
over their flock by night. (*Luke II, 8*)

#### Recitative, accompanied (soprano)

And lo, the angel of the Lord came upon them, and the  
glory of the Lord shone round about them, and they  
were sore afraid. (*Luke II, 9*)

**Recitative (soprano)**

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Savior, which is Christ the Lord. (*Luke II, 10-11*)

**Recitative, accompanied (soprano)**

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying: (*Luke II, 13*)

**Chorus**

Glory to God in the highest, and peace on earth, good will toward men. (*Luke II, 14*)

**Aria (soprano)**

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold, thy King com' th unto thee. He is the righteous Savior, and He shall speak peace unto the heathen. (*Zechariah IX, 9-10*)

**Recitative (alto)**

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (*Isaiah XXXV, 5-6*)

**Aria (alto and soprano)**

He shall feed his flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor, come unto Him all ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for he is meek and lowly of heart: and ye shall find rest unto your souls. (*Isaiah XL, II; Matthew XI, 28- 29*)

**Chorus**

His yoke is easy, and His burthen is light. (*Matthew XI, 30*)

**There will be a fifteen-minute intermission****PART THE SECOND****Chorus**

Behold the Lamb of God, that taketh away the sin of the world. (*John I, 29*)

**Aria (alto)**

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. (*Isaiah LIII, 3: 1,6*)

**Chorus**

Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (*Isaiah LIII, 4-5*)

**Chorus**

And with His stripes we are healed. (*Isaiah LIII, 5*)

**Chorus**

All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (*Isaiah LIII, 6*)

**Recitative, accompanied (tenor)**

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (*Psalms XXII, 7*)

**Chorus**

He trusted in God that He would deliver Him; let Him deliver Him, if he delight in Him. (*Psalms XXII, 8*)

**Recitative, accompanied (tenor)**

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on him, but there was no man, neither found He any to comfort Him. (*Psalms LXIX, 21*)

**Aria (tenor)**

Behold, and see if there be any sorrow like unto His sorrow. (*Lamentations I, 2*)

**Recitative, accompanied (soprano)**

He was cut off out of the land of the living: for the transgression of Thy people was He stricken. (*Isaiah LIII, 8*)

**Aria (soprano)**

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption. (*Psalms XVI, 10*)

**Chorus**

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts: He is the King of glory. (*Psalms XXV, 7-10*)

**Recitative (tenor)**

Unto which of the angels said He at any time, Thou art My Son, this day have I begotten thee? (*Hebrews I, 5*)

**Chorus**

Let all the angels of God worship Him. (*Hebrews I, 6*)

(Please, turn page quietly)

**Aria (countertenor)**

Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them. (*Psalms LXVIII, 18*)

**Chorus**

The Lord gave the word; great was the company of the preachers. (*Psalms LXVIII, 11*)

**Aria (soprano)**

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things! (*Romans X, 15*)

**Chorus**

Their sound is gone out into all lands, and their words unto the ends of the world. (*Romans X, 18*)

**Aria (bass)**

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed. (*Psalms II, 1-2*)

**Chorus**

Let us break their bonds asunder, and cast away their yokes from us. (*Psalms II, 3*)

**Recitative (tenor)**

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. (*Psalms II, 4*)

**Aria (tenor)**

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. (*Psalms II, 9*)

**Chorus**

Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah. (*Revelation XIX, 6; XI, 15; XIX, 16*)

**There will be a brief pause; please remain seated.**

**PART THE THIRD****Aria (soprano)**

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And tho' worms destroy this body, yet in my flesh shall I see God. For now is

Christ risen from the dead, the first fruits of them that sleep. (*Job XIX, 25-26; I Corinthians XV, 20*)

**Chorus**

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (*I Corinthians XV, 21, 22*)

**Recitative, accompanied (bass)**

Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (*I Corinthians XV, 51-52*)

**Aria (bass)**

The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. For this corruptible must put on incorruption, and this mortal must put on immortality. (*I Corinthians XV, 52-54*)

**Recitative (alto)** Then shall be brought to pass the saying that is written, Death is swallow'd up in victory. (*I Corinthians XV, 54*)

**Duet (alto and tenor)**

O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (*I Corinthians XV, 55-57*)

**Chorus**

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (*I Corinthians XV, 55-57*)

**Aria (soprano)**

If God is for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (*Romans VIII, 31, 33-34*)

**Chorus**

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, glory, and pow'r be unto Him that sitteth upon the throne and unto the Lamb for ever and ever. (*Revelation V, 12-13*)

**Chorus**

Amen.



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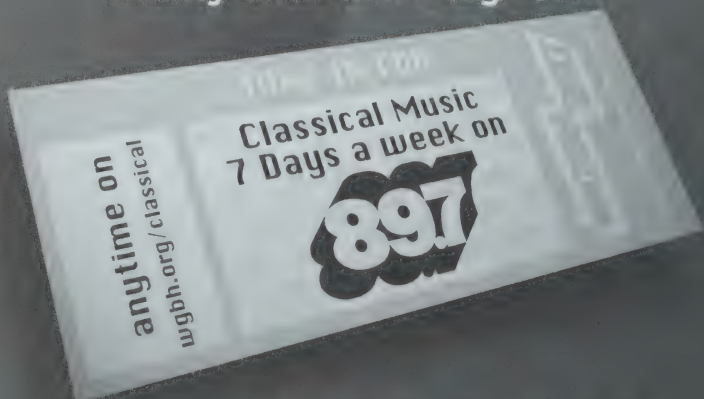
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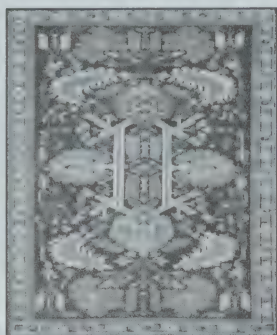
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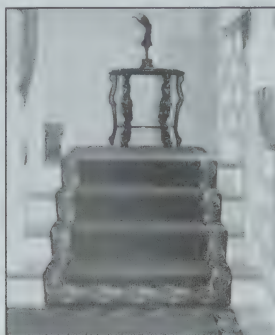
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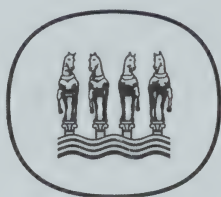
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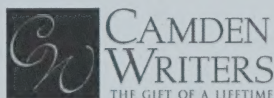
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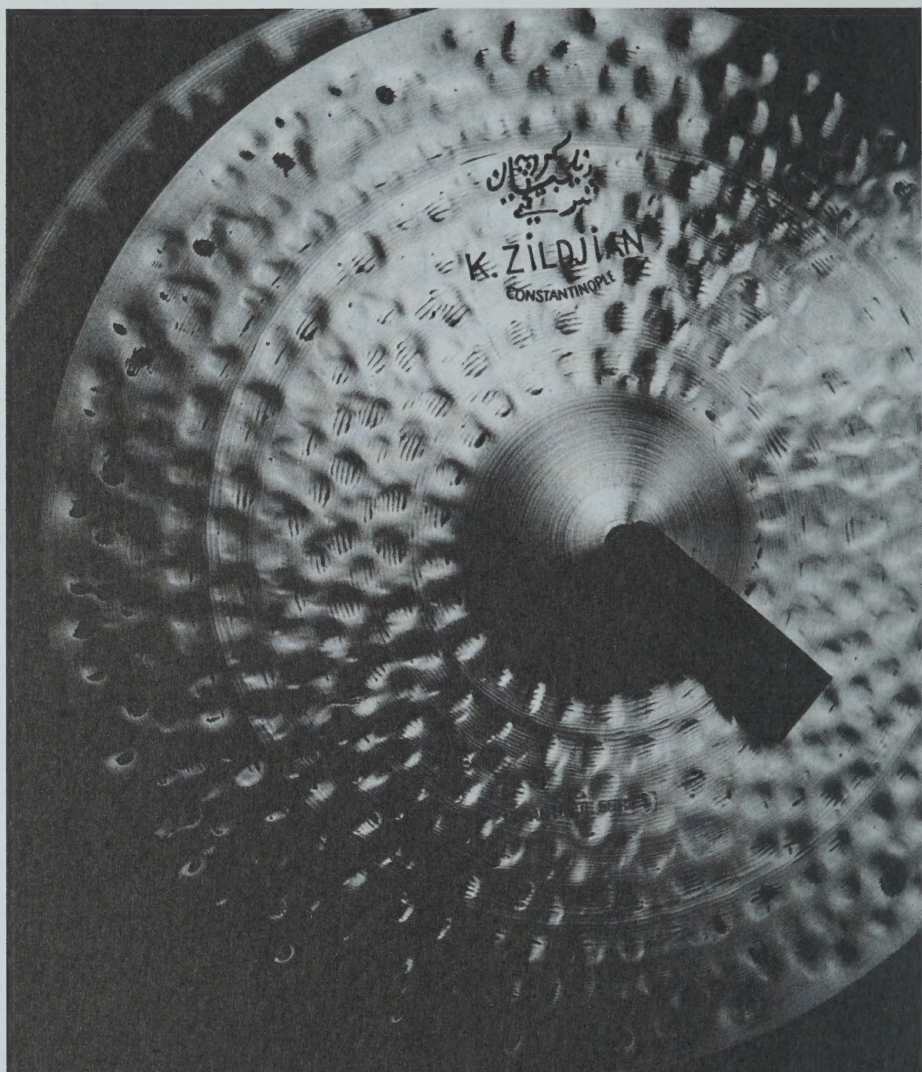
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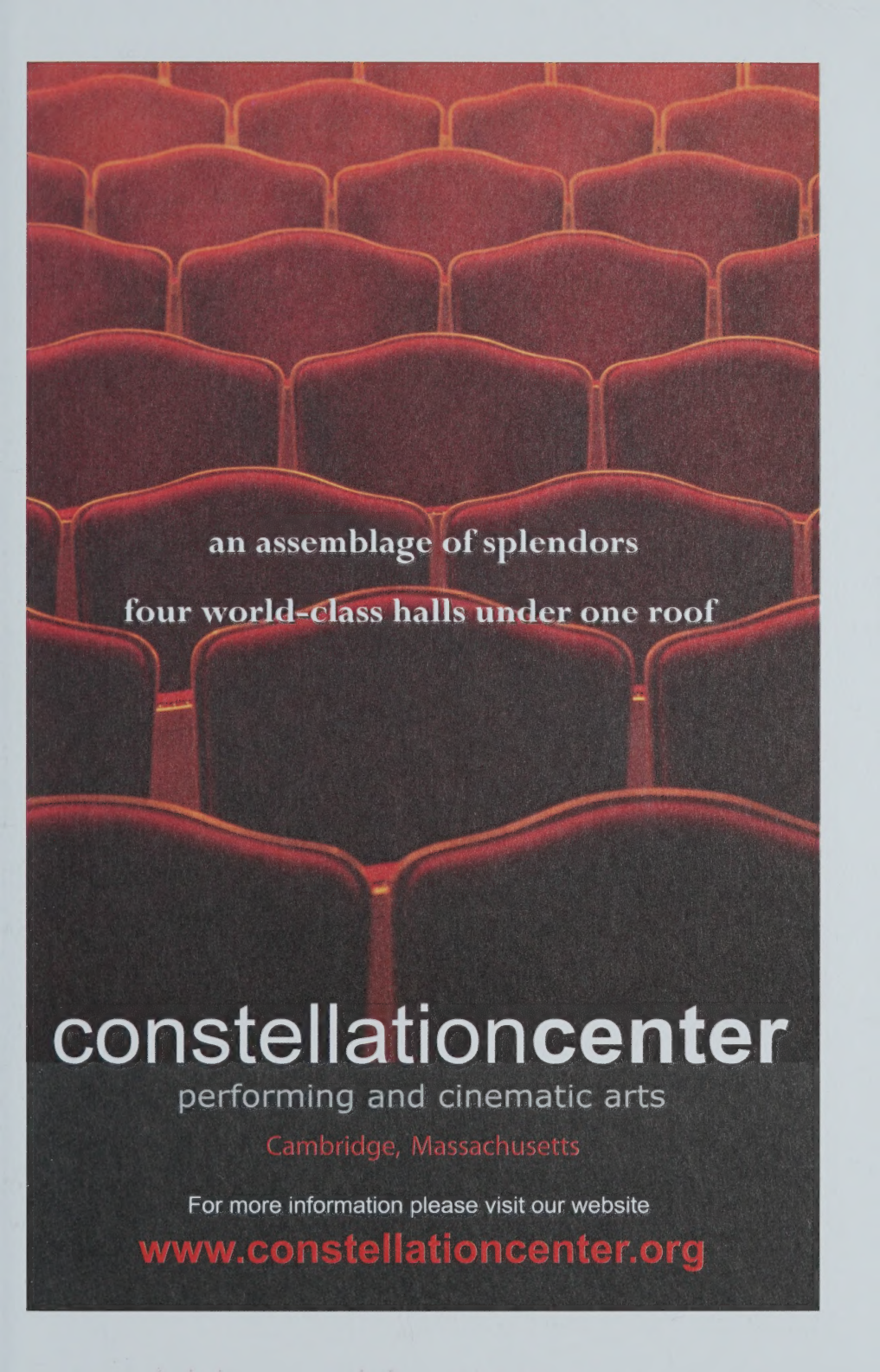
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